

SUMMARY AND INTENTION/PREFACE TO:

Un_design of dis_trust.

The tactical sensitization to emancipate.

By Gosia Kaczmarek

The theme of my thesis stems from a feeling of estrangement which I experienced and which brought about a process of questioning. A few years ago, I found myself caught between the fine arts domain and the design domain - especially interactive design. Parallel to this in-between the domain of an artist, and the domain of the recipients. They seemed opposite to each other. I presumed that the growing popularity of interactive design is a symptom of particular social, technical and political movement. This is why I started to look at this case. And along the process of asking myself what it actually means, I discovered the importance of this issue. Most of all the "design" became the password to the domain of perceiving and somatic; it opened up a discovery of workings and meanings of the "media" and simultaneously, to the elementary workings of reality where intertwining of art and design takes place concurrently with artist and recipient.

By posing these questions:

How to trust design? How design trusts? What is design? What is trust? When design? When trust?

The core issues were established for the discovery of the landscape of design through lenses of suspicion/dis_trust. But it

does not necessarily mean there are answers which are true (origin old English *'steadfast, loyal'*; related to Dutch *getrouw*, German *treu*.) at the moment one has an impression that there may be a truce (noun an agreement between enemies or opponents to stop fighting or arguing for a certain time)

The objective of my thesis is to peruse design as practice on a grid of social interaction. Keeping in mind notions of suspicion and dis_trust I want to describe a phenomenon of design, or the landscape of design, where these basic individual affections, pivotal to any sort of action, became the lenses through which I discover an importance and meaning of this phenomenon. In light of this, some topics may feel distant from the core issues, but they are all important ingredients of this landscape. If some things appear off topic, it does not mean they are less significant to the whole. It seems sociology, psychology, philosophy, religion and politics all come into view while focusing on design through dis_trust/suspicion. Questions about truth become sharp here, such as: why do human beings have the urge to know and postulate what actually is? This gives an impression of this being the field, the matrix which underlines everything. But the field is nothing but stable, because putting it like this immediately one question rises. If something like an ultimate truth exists, is it something external of human beings, even for each and every_body or does it appears only in between of each and every_body? In other words, is the truth active or co_/inter_active? From this perspective design is not only styling but management and construction altogether.

In the words of Boris Groys an individual is an owner of secret passwords to its subjectivity. It substitutes the earlier ontological idea of keeping secrets, by not saying what one thinks, that what only God could know. I enriched myself with this new password, in the "me as a designer" in the process of this

research.

This publication has the form of an archive, because it was started at the beginning of my education on Gerrit Rietveld Academie.

During that time, I heard this word in a way I never had before, in the context of interactive design. Back then I could only see one perspective of reading an archive: as a story of past historical events. However, now in my final year, I've learned that it is the specific archive of art production that has a power to create material context for future generations. It is the archive of techne which operates on either a political or technical level of reality. Citing Groys, this "archive in its sheer materiality is a carrier of a different kind of promise. It is not a promise of different ideology, or sensibility, or politics, it is a promise of different context of our existence." The publication of my thesis can be used as a book, but also as a form of user guide. The format of this archive provides the reader/user with a specific system of the reading/research; it is divided into three files with names indicating the function, in so far as a signifier can signify: Rendered, Prerendered and Source.

RENDERED

This folder's function is to submit information for inspection and consideration.

It contains text provided by the author through means of research based on:

- a) authors intentions/preface for this research.
- b) gained material during process of questioning which spreads it self in two other folders:

PRERENDERED

There is a reciprocal connection between pre- and rendered files. Information in prerendered files is not yet in 'rendered' because of its intensity and complexity. This file is understood as an illustration to the 'rendered' file to show how the investigated theory is practiced; they are a milieu. However, due to studying

it concurrently text has been created for the rendered file. In the case of this research, prerendered files include prints of text, photos of artistic activities and design practices.

SOURCE

This file is a functional bibliography and set of parameters gained during the first stage of questioning in the inquiry process. Most reading materials used for this research were digital. For this reason, I decided to include computer screenshots of the websites and PDF's used, making it is easier to find these resources.

The content of the text filed in RENDERED is thematically divided under the following titles:

Questions. Traces. Body. Politeia-The world of design-The design reality. Self-actualization. Form/Matter. How, trust?

I want to invite readers of my publication to get into the archive of my research under the title *Un_design of dis_trust. The tactical sensitization to emancipate*. But I give an open space for the reader for her/his own addition to my topic or a space to begin another research. That is the beauty of the folder medium, all the paper parts of it are disposable. And that is also liberating for me, the author, because I can go further with the my inquiry and findings to enrich my achieve with other passwords and other me.

"Enjoy your suspicion!" It is all you need and all you have - to define your self and your own subjectivity.(Carsten Strathausen, in Under Suspicion by Boris Groys)

In the process of my research I learn how significant is to necessitate the re-cognition for integral and individual sensitivity of our body-action and concurrently the re-cognition for action of the social body-context.